Any note played is the result of *two things*—Time and Technic. Whether the mental conception of its Time or Pitch is accurate or not, the ear cannot be of any possible assistance in correcting it, if wrong, for the sense of hearing can judge only *after* a note is played. The ear absorbs fully two-thirds of the attention while playing, and is of absolutely no use to the student while working out Time and Technical problems.

Time goes on unceasingly. You must not, under any circumstances, return to a badly played or missed note. The ear most invariably causes the student to stop and repeat a missed or badly played note, which is simply amplifying a mistake. This habit unchecked, is bound to lead to disastrous results.

In connection with this statement note the quotation from an article by Joseph Singer on "Sight Reading" in "HOW TO READ MUSIC AT SIGHT." A most helpful little book for the beginner and musician (published by Mr. James P. Downs) :—

> "Look ahead, and never stop until through. Keep on playing if at first you hit but one note in fifty. Keep on! Don't stop under any circumstances. At least keep track of the notes, and play whenever you can. Your eyes must be glued on the page. You may groan in misery at the butchery of the inoffensive music—*but don't stop.*"

The above advice is good, but if the directions for using the Developer and System are properly applied, there need be no "butchery of the inoffensive music," for every note, its time and pitch, are indelibly fixed in the mind *before* its sound, the effect, reaches the ear.

In order to take a picture successfully a photographer must give intelligent attention to the following:

CAUSES : { **Focus.** **Exposure.** **Developer.** **Hypo.** **Printing.** } **EFFECT--"Eye Feast"--Picture**

Neglect or lack of intelligence in applying any one of these causes will bring failure.

Among the divisions of attention in music are:

CAUSES:

- The position of the note on the staff
- Its location on the finger-board
- The finger of the left hand to be used
- The finger of the right hand to be used, and last, but *most important,*
- Its *time value.*

EFFECT—"Ear Feast" Tune

In order to play a composition successfully, the student must give intelligent attention to each of the above causes. But, unlike the photographer, he generally reverses the order of things by striving to get the effect while applying and before thoroughly understanding the causes—trying to *sow and reap at the same time.* Is it any wonder that "nine out of ten who study music are failures"?

Extreme caution must be taken to insure a correct first impression of every note, its proper time and correct position on the finger-board, so that in successive attempts progress will not have the impediment of wrong impressions to overcome. A good precedent should be set.

Each note has two points of attention; first—*Time;* second—*Pitch.* Time is most important and must be understood before attacking pitch problems.

Time errors are most damaging, for a change of melody takes place if notes are given a wrong valuation. *This creates a false melody.*

The utilization of the physical forces, counting and beating, tend to that mechanical evenness which must be acquired by all who would measure properly the time value of all notes.

TAPPING DRILL.

Take any composition, correctly played and *eliminate the musical tones emanating from a stringed instrument and what have you? A set*

of toneless clicks. This is the very basis of any composition. To prove this fact let someone place the hand lightly across the strings while a composition is being played and *note the effect.* Every composition has a different combination of clicks, as there is a different combination to every Yale lock.

Steam is the brain of an engine, yet it must be controlled by the engine itself, *through the governor,* so must the beginner control time through physical forces.

1.

Take a pencil or plectrum and tap off the time on a chair, desk or any hard surface, each tap representing a note to be played. This will soon solve any time problem.

The above shows the characters used to denote Time *alone.* The marks below the staff give the method of counting which must be applied with a pencil to all compositions.

Great care must be taken not to increase the speed of the tapping. Perhaps the second time over the composition approximately represents the speed at which it will be played when the Developer is adjusted in the Second Position.

The motor-cycle precedes the bycicle rider for the purpose of setting the pace. At any moment the power-driven machine can speed up and lap its pedalling follower. Keep time within technic, for, while tapping you are pacing technic.

The time value of a note is not cancelled until the next note is played, therefore never finish tapping on the last note of a measure, go to its "landing" place—the first note in the next measure.

PITCH DRILL.

Mark over each note, *above the staff*, in very small figures, the finger or fingers to be used.

EXAMPLE NO. 2.

Gives the Pitch valuations only. Figures above the staff, indicating the fingers to be used, must be marked throughout the composition.
This simple method fixes in the mind the exact position of every note on the finger-board *before playing,* and is imbedded through repetition when applying the Technic Drill.

Pencil marks are not to be observed while playing, the object being to concentrate attention for a short period on each note, which fixes its position on the finger-board correctly in the mind. *This with the tapping drill actually increases sight reading*—your ability to play music over correctly on the first attempt.

Applying the Tapping and Pitch drills to the key of F, introducing quarters, eighths, dotted eighths and sixteenth notes, leading to the Technic drill.

In Tapping drill keep the eye on the *Time* end of each note as per (a).

In Pitch drill keep the eye on the *Pitch* end of each note as per (b).

The attention must be divided between both in the Technic drill. The Time and Pitch end of notes are too far apart in much of the music now

printed, and the custom in many cases, of loading down the staff with figures and signs galore is one to be deplored. *It retards sight reading.*

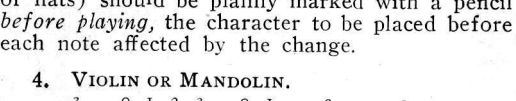
The staff should be left clear and clean to the eye and contain only musical characters.

The dash (—) indicates "an'" in counting, and is to be generally used in treating eighth notes. (The author advises the use of "an'" in place of "and", the former, being shorter and easier to pronounce requires less time and effort.)

The (a), pronounced "ah" in counting, is to be generally used in treating sixteenth notes. This method of counting enlists the voice to "time" quarter, eighth and sixteenth notes properly.

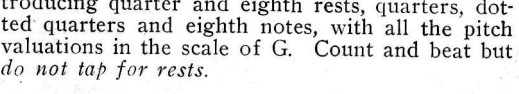
All notes affected by a change of key (sharps or flats) should be plainly marked with a pencil *before playing,* the character to be placed before each note affected by the change.

4. VIOLIN OR MANDOLIN.



The Tapping drill applied to Pitch drill, introducing quarter and eighth rests, quarters, dotted quarters and eighth notes, with all the pitch valuations in the scale of G. Count and beat but *do not tap for rests.*

5.



Applying the Drills to quarters, eighths and sixteenth notes, introducing a sixteenth *rest.*

Counting *four* in all 2-4 time pieces, including syncopation, greatly simplifies the *time* for the student and should be so treated until all time problems are thoroughly understood.

For the purpose of grading and equalization of all inequalities, it is advisable to omit chords,

playing the top (melody) notes only, until the correct melody is thoroughly established, then add the chords and "dress up."

6. BANJO.

In the above example (No. 6) the complete fingering is marked above the staff and where notes are to be taken on other than the usual strings, as in the case of C and A on the fourth count of the first full measure, they should be plainly marked.

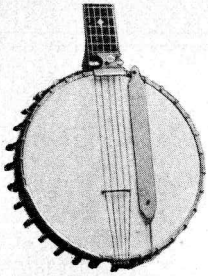
Figures to the left indicate the fingers to be used, those to the right, after the dashes, indicate the strings upon which the notes are taken. O indicates an open string.

FIRST POSITION TECHNIC DRILL.

The Tapping and Pitch drills combined, form technic, this includes the movements of the fingers to their various correct positions on the finger-board *on time,* combining both with the Developer in the First Position. It takes about as long to combine Time and Pitch, *which is technic,* as it does to work out either alone, thus in the Technic Drill the Developer, adjusted with rubber end *towards bridge,* precludes the possibility of distorted snatches of melody entering the ear and concentrates the attention on time and technic—*the causes.*

Not a single sound should enter the ear until the clicks, with correct technic added are played *on time.*

All the Drills must be thoroughly understood and applied before putting the Developer in the Second Position.



This cut shows Developer, correctly adjusted, in the First Position, as applied to all instruments.

SECOND POSITION—MUTE.

During period of Development in the First Position (technic drill) curiosity is incited to its highest pitch, so that, if the Developer were to be entirely removed there would be danger of the attention, which should be on Time and Technic—the causes—being absorbed by the ear, thus the advantage of a muted tone when the composition is played for the first time. This is obtained by adjusting the Developer in the Second Position with the rubber end just forward of the bridge, muting the tones but permitting the melody to enter the ear very lightly, as the sounds of a band coming in the distance.

Moving the Developer close to the bridge, and turning the thumb screw slightly to the left will permit an increased volume of tone and make the melody more distinct.

In case banjo or violin is used, the rubber can be adjusted directly *on the bridge, making a perfect mute.*

This cut shows Developer correctly adjusted in the Second Position, as applied to all instruments.

A composition cannot be well played until relaxation is acquired. Through the correct application of the three Drills, mental and physical relaxation is obtained, enabling you to work in music as you do in business,—coolly, calmly, certainly—successfully.

It will be noticed that on each successive operation, an additional point of attention is added and solved, thus, the graduation from the toneless clicks to the full volume of the melody is complete.

Should a sense of confusion exist while working in either position, do not remove Developer but count and beat slower, which will give the brain a little more time to work out each problem. When Technic seems hardest think mostly of time.

Impressions reiterated through the three Drills above given, form little mental pockets into which the notes fit, and in turn reproduce the melody accurately as a phonograph gives out that which is taken in.

When the operation of working out a composition is once started, it must continue to the end. This is important. Work out one strain at a time completely, as a good photographer works out one plate at a time and show at least the same interest in working out your "ear feast" that he does in working out his "Eye feast."

FOLLOW DIRECTIONS FAITHFULLY.

When playing a composition the attention should be fixed principally on time, counting aloud, tapping the foot and playing the melody as lightly as possible, with the Developer in the Second Position.

"You seem to be one of those enterprising inventive individuals, and have the commendable habit of bringing out some useful attachment every little while. Your 'Music Developer' and System for string instruments do the trick. All who wish to minimize labor, quadruple progress and multiply enjoyment should have them.

"JAMES P. DOWNS,
"Publisher of the Memory Library."

CAPO D' ASTRO.

Showing position of Developer when used as a Capo D' Astro or *position developer.* Adjust with rubber end towards nut. In this connection it is of great assistance in developing position work on all instruments.

Adjusting it at the fifth fret of banjo and inserting a small peg under the E or fifth string at the tenth fret, gives the pitch of a Banjourine, permitting any ordinary banjo to play parts assigned to the latter instrument.

TEACHER.

In assigning a lesson use a combination of figures, for example : "8-10-6." The first (8) to indicate the number of times the piece is to be Tapped; the second (10), indicates the number of times it is to be played under the Developer in first position; third (6), the number of times to be played in the second position. In all cases the Developer must not be removed until the subject under treatment is understood.

The combination used depends upon the difficulty of the piece assigned and the knowledge of the pupil; a high combination being used at first and gradually diminished as the pupil progresses in his studies.

Let the pupil use the Developer from the fourth or fifth lessons or as soon as the fingers are fairly accurate in taking their correct positions on the finger-board, doing at least one-half the practice with the Developer in the First Position.

"How do I know I am playing right—getting the fingers of the left hand on the right frets and the fingers (or plectrum) of the right hand on the proper strings?" This question is best answered by asking another: What has the ear to do with directing the fingers to their correct positions? Would a man necessarily become deaf

if he lost his sight? *Think again,* the Developer does not affect the sight but it does protect the ear.

When a Photographer is developing a film, it is necessary that he be left absolutely alone. Even though a life-long friend should enter during this *important* operation, he is told to "wait." Nobody is permitted to disturb him, for it is a well known fact, that one begun, films must be *worked out completely.* Now let the young musician surround himself with just a little of this same importance and seriousness in working out his pictures (Compositions). Until sight reading is acquired in a fair degree, new music, pieces never heard before, should be used.

To memorize, to rapidly increase speed of compositions already worked out, and for all technical development use Developer in the First Position.

While time problems are comparatively easy no one ever becomes technically immune—*there is always a possibility of acquiring more technic.* Thus the Developer will prove valuable to the musician at all stages of his career.

PUPILS.

Students generally give up their music lessons too soon. If you quit before you master time and technic sufficiently to play the standard music of your favorite instrument, you are showing poor judgment and not giving your teacher a chance to *help you at the time you need it most.*

A teacher can be of very little *musical* value to you until time problems are entirely cleared up and you have a fair amount of technic to exploit on musical compositions. Then interpretation, and various other necessary subjects can be treated.

Without expression music is like reading a beautiful poem in a monotonous tone of voice, disregarding punctuation. Expression, temperament, feeling, and interpretation are the "soul of music," without which one can little enjoy this beautiful art.

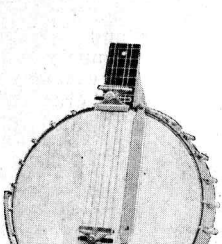
When you go to school *you do not select your own books or lessons,* do you? Then why attempt to do this in music? You are a child in this new study. Would you advise children to quit school after learning the alphabet? That's really where you are in music. Time and technic are the alphabet of music, obstacles which, until surmounted, prevent you from getting the best out of a teacher. The Developer and System simply clear away the A, B, C's of music and leave you where your *teacher can help you when it is most necessary*—accelerating your progress over the preliminary period through which all must pass to *get out of the kindergarten of music.*

Then, and then only can you get the best out of a capable teacher.

The teacher should not only be a good performer, but should use up-to-date methods, otherwise you may study under one, who, although a good player, learned by methods and manner of playing in vogue a generation earlier, and, with eyes blinded by prejudice, has not profited by an interchange of thought with his more wide awake contemporaries. The consequences will be that you will waste time, energy and money that might have been advantageously employed to your advancement and delight instead of leading only to your loss and disappointment. Above all, avoid the "Ear" and "Simplified ("simple-minded") Method" quacks.

Besides "sticking to your teacher," you should confide in his judgment as to your lessons absolutely. He has had experience with pupils and his supervision of your practice has given him knowledge of your capabilities. He knows, too, what is best adapted to meet your special needs. Then, too, you acquire increasing confidence in one who has repeatedly helped you over past difficulties. Surely, what he has done before he can do again, hence, relying on his judgment, you confidently take up each new lesson, feeling, that if he believes you can master it, it certainly must be because you are able to master it, and, such being the case, you confidently go to work and proceed to master it.

Under a teacher whom you can rely on, you accept cheerfully the tasks assigned and confidently accomplish that which he and you expect. He is just as necessary and valuable to you, no matter what he may charge, as the $5.00 per lesson piano or violin instructor is to his pupils, and perhaps more so.



(The attachment shown to the right of this cut is the HARTNETT ADJUSTABLE TONE-BAR. Arm Rest appears to the left.)

Showing how to adjust two Developers as applied to all instruments.

In order to produce extremely light "velvety" clicks it is an advantage to use two Developers.

"You truly state that the Gasoline Engine, the Camera and Music depend primarily on *two things.* I wish to add another to the combination for I find that *TWO DEVELOPERS,* correctly adjusted are a decided advantage, *reducing sound to its minimum*"—F. A. SIPP. 261 W. 4th St., N. Y. C.

The Developer is made in two sizes, No. 1 is for Banjo, Mandolin, and Mandola; No. 2 is for Guitar or Mando-Cello.

Every stumbling block in a composition suggests one or more exercises. Make special study of such parts. This is true technic, giving you a direct outlet for the work in hand. Never play the entire composition over and over hoping to correct breaks at such places. Stop and check up. Again go over the drills as herein given. See that the Time is right, Pitch is correct, proper fingers used and then practice with the Developer in the first position until cleared up. This will save time.

TO ADJUST THE DEVELOPER.

First Position.

Hold the instrument in a level position. Turn thumb-screw to the left until it is at the highest point of the threaded "T." Hold the Developer (not the thumb-screw) between the thumb and first finger, parallel to the strings, and permit the "T" to drop down naturally between the two central strings of instrument (3rd and 4th on banjo and guitar, 2nd and 3rd on violin and mandolin). When used as a Capo D' Astro on banjo, from first to fifth fret, adjust between 2nd and 3rd strings. Turn Developer now so that it sets directly across (at right angles) to the strings. Grip the "T" pin, which is now *under* all the strings, and slide the attachment to the desired position above the finger-board (First Position). Turn thumb-screw to the right until proper tension is secured; to *silence* the strings in the First Position; to *Mute* them in the Second.

Do not apply too much pressure to tension screw, else pitch will be changed.

The rubber used with Developer is specially made, fine quality tubing with extra thick wall. They can be supplied for five cents each.

Second Position.

Adjust as above *directed, back of the bridge*: The Developer must straddle, with the "T" pin back of the bridge *under* the strings on one side; the rubber resting on the strings forward of the bridge, on the other side, acting as Mute.

Guitar in Second Position.

To adjust to Guitar in Second Position, remove the "T" from Developer and bring threaded "T" up under and between the D and G strings, back of bridge. Reassemble and use as desired.

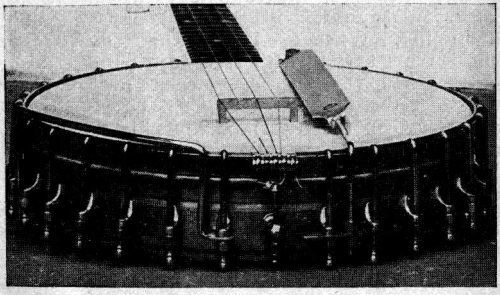
Guitars with bridges glued on sounding-board do not permit of this adjustment.

D. E. HARTNETT

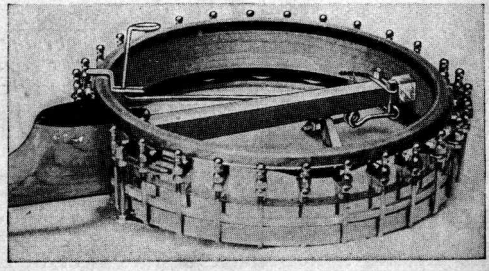
~~120 East~~ 23d Street, New York, N. Y.

INVENTOR AND MANUFACTURER OF THE

HARTNETT TONE-BAR



HARTNETT TONE-LEVER



The two attachments that are rapidly bringing the Banjo into deserved popularity and make possible the production of the

MOST BEAUTIFUL MUSICAL EFFECTS